

Collage

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Front Matter

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Collage
A Magazine for Language
& the Arts

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A Magazine for Language & the Arts

Collage is an interdisciplinary magazine designed to explore the poetry of language and the visual arts. Submissions may include original poetry, short prose, and bilingual translations. All submissions must be accompanied by an English summary or translation and include the name of both contributor and translator. Images may be in black and white or color and must be submitted digitally. In the online version of the publication, we can also insert links for audio and video pieces.

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Acknowledgements

Our gratitude is extended to two professional artists who have contributed to this issue. Christian Faur has graciously allowed us to reproduce one of his early paintings, *Die Stunden* (The Hours), whose background features excerpts of a poem by Hofmannsthal, two stanzas of which composed a group translation project for students in Gabrielle Dillmann's Introduction to German Literature. Rebecca Peters, whose work has been exhibited in both the United States and China, has shared three collages, *Hindsight*, *Eager Tree* and *Kiss the Moon*, which project a world of gentle nostalgia, while touching on the eternal themes of time, beauty and love. Additional thanks are due to Charles O'Keefe for the powerful and delicate photographs that grace the pages of this edition.

Collage would also like to acknowledge special projects that illustrate the encounter of words and images such as the Arabic calligraphy created by Sadika Ramahi and her students and the poesía concreta, or picture poems, designed by students in Margarita Jácome's Introduction to Hispanic Literature. Other collaborative projects include original poems by students of my French Lyric Poetry inspired by the cosmic landscapes of Surrealist painter, Yves Tanguy, two poems written by students in my First Year Seminar and translated into French by students from my Advanced Grammar and Readings, and five poems by emerging voices from Gabrielle Dillmann's second semester German.

Finally, I would like to express my gratitude to all the students and colleagues who have contributed their time and ideas to the completion of this issue. I extend my special thanks to Christina Niro, student editor and photographer, to Cheryl Johnson for her care and patience in the technological preparation of the manuscript, and to the Patty Foresman Fund and the Office of the Provost, whose generous financial support has made this issue possible.

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Editorial

by Judy Cochran

This third issue of *Collage* appears in the aftermath of the violent shootings at Virginia Tech, and during the continuation of the war in Iraq, events which serve to heighten our awareness of the fine line between death and life. This is the overarching theme we explore here in text and image in the hope of capturing a glimmer of the light that is born of darkness and chaos.

Artists perceive beauty where it may otherwise go unnoticed. In the words of Emily Dickinson, the poet “Distills amazing sense / From Ordinary Meanings.”¹ This, I believe, is the gift, and the offering, of those whose perception and understanding come not only from the mind, but from the heart. Language as an art, whether textual or pictorial, is an expression of the opening of the heart in compassion. Its essential purpose is the communication of an experience that raises our level of consciousness, enlarging and enlightening us and our world.

¹ *The Poems of Emily Dickinson*, “This was a Poet” (446), edited by R.W. Franklin. The Belknap Press of Harvard University Press, 1998.

This issue of *Collage* features a wide range of experiences from the contemplation of the Koran or of our cosmic identity to life in a Peruvian orphanage or an island off the coast of Africa, from the loneliness of a woman abandoned by love to the comfort found in a cup of coffee. Interwoven with thoughts of Euler or of the mistakes we've made, we find images of sovereign mountains or a single drop of dew on a blade of grass. These texts and images combine to pose the question of the transitory nature of existence, summarized perhaps most aptly in the cobweb's brief geometry.